

# TEMPO

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# Tempo

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DUQUESNE  
UNIVERSITY

MARY PAPPERT SCHOOL OF MUSIC



# Brahms *on the Bluff*

*The complete chamber music of Johannes Brahms in a historic three-year concert series.*

This fall the Mary Pappert School of Music launched Brahms on the Bluff, a rare opportunity to hear the complete instrumental chamber works of this brilliant composer in a series of superb live performances.

This three-year concert series showcases the playing of Professor David Allen Wehr, current holder of the University's Hillman Distinguished Piano Chair, as well as faculty colleagues from the Mary Pappert School of Music and distinguished guest artists.

Wehr, the artistic director for Brahms on the Bluff, was also the driving force behind two previous multi-season concerts series in PNC Recital Hall, the Complete Beethoven Piano

Sonata Cycle and Beethoven's Dynamic Duos, which were presented in 2002–2004.

The School of Music has an ideal setting for a chamber music series like Brahms on the Bluff. "PNC Recital Hall is the perfect size," Wehr said. "It's not too

big, it's not too small, and the acoustics are superb."

The physics of sound is important, but so is the chemistry between the players, and the performers lined up for Brahms on the Bluff have a long history of successful collaboration and performance.

*"One of the great things about being here at Duquesne is that I have these fantastic colleagues who love to play chamber music."*



## Brahms on the Bluff Season One 2005–2006

### Sunday, January 15 The Cello Rules

Anne Martindale Williams, principal cellist of the PSO and Mary Pappert School of Music faculty member, joins David Allen Wehr for two duo sonatas, cornerstones of the piano-cello repertoire. The program also includes the contemplative, Six Piano Pieces, op. 118, which are among the composer's last works.

### Sunday, February 26 Dual Duos and a Duet

PSO principal violist and School of Music faculty member Randolph Kelly is featured on two duo sonatas for viola and piano, op. 120, and faculty colleague Natasha Snitkovsky joins David Allen Wehr for a rare piano duet presentation of Variations on a Theme of Schumann. The season ends with Wehr's solo interpretation of Variations and Fugue on a Theme of Handel, an immensely challenging masterpiece of musical architecture.

*Brahms on the Bluff concerts take place in PNC Recital Hall in the Mary Pappert School of Music at 3 p.m. on Sundays. Performances are preceded by an informative talk at 2:15 p.m. and followed by a complimentary public reception. For more information, call 412.396.4632 or visit [www.music.duq.edu](http://www.music.duq.edu).*

During the kickoff season's remaining concerts (see sidebar), Brahms on the Bluff guest artists will include cellist Anne Martindale Williams and violist Randolph Kelly, who both hold principal chairs in the Pittsburgh Symphony Orchestra in addition teaching in the School of Music.

"One of the great things about being here at Duquesne is that I have these fantastic colleagues who love to play chamber music," Wehr said. In fact it was faculty colleague Charles Stegeman, whom Wehr has known and performed with for 15 years, who helped him work out the initial plans for the concert series that would evolve into Brahms on the Bluff.

With wide jumps and complex rhythms, Brahms' piano music, Wehr says, is "muscular" and "athletic." Yet, despite being difficult to perform, Wehr believes the music is easy to love.

And though Brahms compositions have long been standard repertoire, most musicians never tire of playing his music. "Musicians know how smart the music is, Wehr said, "but the general public doesn't need to know that to appreciate Brahms."



# Music Program Celebrates Advent

Duquesne shared its talents and international ties with the campus community and Pittsburgh with O Come All Ye Faithful, a sacred music concert designed to highlight the significance of Advent in the Christmas season.

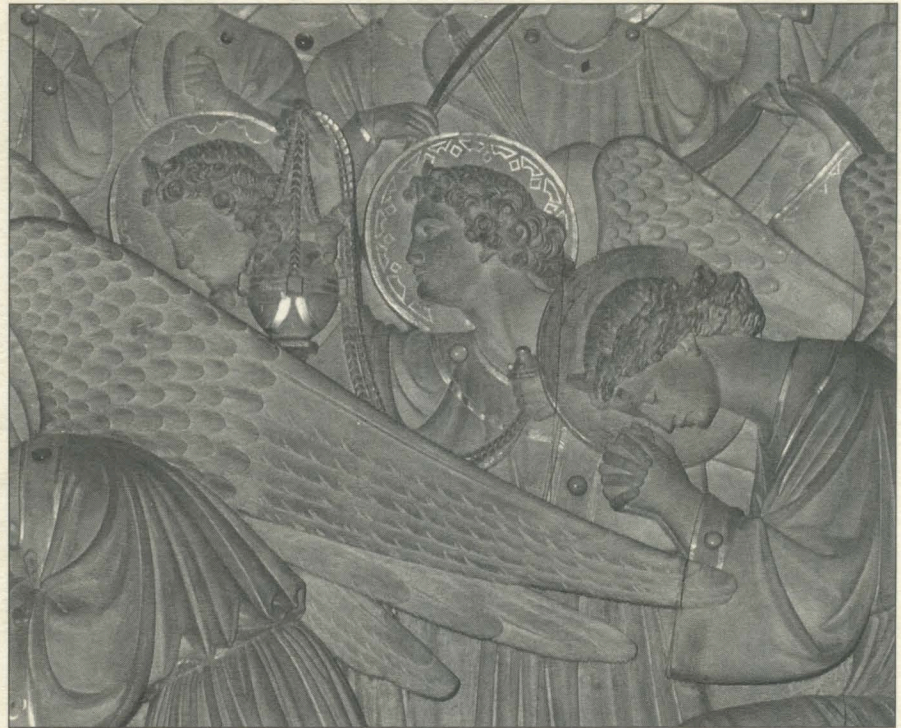
The concert took place at 3 p.m. on Sunday, Dec. 4, at St. Paul Cathedral in Oakland.

"The O Come All Ye Faithful concert is a wonderful opportunity to celebrate the Advent season as we prepare for Christmas," said the Rev. Timothy J. Hickey, C.S.Sp. "Advent has been lost in the commercialism surrounding Christmas, and a concert like this provides the opportunity for us to reflect upon the Advent season."

Starting four Sundays before Christmas, Advent is a time of prayer and fasting that marks the vigil of expectation preceding the celebration of Christmas. According to Dr. Edward Kocher, dean of the Mary Pappert School of Music, O Come All Ye Faithful, which began in 2004 as collaboration between the School of Music and Campus Ministry to create a meaningful Advent concert for the University, has the potential to touch the hearts of the faithful off campus as well.

"President Dougherty and Father Timothy Hickey were moved by the music and readings, and with encouragement from a loyal alumnus they urged us to offer O Come All Ye Faithful as Duquesne's gift to Pittsburgh," Kocher said. "With the cooperation of the staff of St. Paul Cathedral and the talents of Christine Jordanoff, our students and Campus Ministry, I have every reason to believe that this event will become an annual tradition that enriches the musical and spiritual life of our community."

A non-sectarian program designed to include the larger Christian community, O Come All Ye Faithful began



*"The O Come All Ye Faithful concert is a wonderful opportunity to celebrate the Advent season as we prepare for Christmas."*

with a dramatic candlelight procession. A soloist led the procession from the choir, followed by Spiritans, and then a contingent of international students.

Blending choral works and instrumentals with sacred and secular readings chosen to enhance the music, the program expressed beliefs and emotions ranging from the vigilance of the faithful to exultation at news of the Incarnation and joy at the birth of the Savior. The concert featured the Pappert

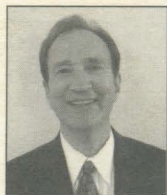
Women's Chorale, the Pappert Men's Chorale and Voices of Spirit, more than 100 voices in all, along with brass choir, percussion and other instrumentalists.

The artistic director for the event and director of choral organizations in the Mary Pappert School of Music, Jordanoff and faculty colleagues worked closely with members of Campus Ministry, the Office of Mission and Identity and University Advancement to produce the concert. Of particular note, the Pappert Chorale debuted A Christmas Trilogy by Lynn Purse, associate professor of Music Technology.

"This was an opportunity for the Music School to share our gifts with the Pittsburgh community and help them celebrate Advent as we prepare for the holiday season," Jordanoff said.

For information visit [www.music.duq.edu](http://www.music.duq.edu) or call 412.396.6080.





# Tempo Interviews

## Dean Edward Kocher

**The Mary Pappert School of Music recently received its 10-year accreditation from the National Association of Schools of Music (NASM). How does it feel to clear that hurdle?**

NASM standards are quite rigorous, so we feel happy and encouraged. Approximately 80 percent of all accreditation applications are deferred, but not only were we approved, the visiting evaluators and the NASM accreditation commission had some very nice things to say about us. In their report the evaluators wrote that the "enthusiasm, high morale and commitment of the music faculty is significant and one of the greatest strengths of the program," and the accreditation commission praised us for our "comprehensive and energetic approach to long range planning." The faculty has been working toward this accreditation since 1994, and Duquesne University administration has been very supportive and responsive. This process represents a triumph of teamwork, and all of us are enjoying a well-deserved feeling of accomplishment.

**The Mary Pappert School of Music has compiled an impressive list of outreach highlights from 2004–2005 (see page 15). What can we look forward to this year?**

In September, we began Brahms on the Bluff, a historic three-year commitment to perform the entire chamber music repertoire of Johannes Brahms in PNC Recital Hall. David Allen Wehr, who holds our Hillman Distinguished Piano chair and Charles Stegeman, the chair of our department of strings, are the artistic forces at the heart of this project. In addition to articles and announcements in the Duquesne Magazine, the DU Times and DU Daily, the University has helped greatly by sponsoring a robust marketing plan that includes advertising in Cultural District program

booklets, Pittsburgh Magazine, Carnegie magazine, the Pittsburgh Post-Gazette and underwriting on WQED-FM. Once again this season, Maestro Harth is leading the Duquesne Symphony in live broadcasts from Carnegie Music Hall on WQED-FM. Friends and relatives outside of Western Pennsylvania tell us that they enjoy these broadcasts via the internet. Thanks to Maestro Harth, Grammy winning pianist Yefim Bronfman will perform with the Duquesne Symphony on Tuesday, April 11, at 8 p.m., in Carnegie Music Hall. Bronfman has performed with the world's top orchestras and conductors and has recordings of works by Prokofiev, Bartok, Mozart, Tchaikovsky and many composers. His performance of the Shostakovich Piano Concerto No.2 is featured in Disney's Fantasia/2000, and he played that piece live at gala screenings of the film in New York, London, Paris, Tokyo and Los Angeles. The April performance will be a benefit concert to create a violin scholarship in memory of Maestro Harth's late son, Robert Harth. Please mark your calendars; we will announce details of the event in the new year.

On Sunday, December 4, we presented O Come All Ye Faithful, a special Advent concert, at St. Paul Cathedral in Oakland. O Come All Ye Faithful began in 2004 as a collaboration of the School of Music and Campus Ministry to create an inspirational musical offering for our University community to prepare for the holidays. President Dougherty and Father Timothy Hickey were moved by the music and readings, and with encouragement from a loyal alumnus we are now offering O Come All Ye Faithful as Duquesne's Advent gift to Pittsburgh. The combined talents of Choral Director Christine Jordanoff, our wonderful students, the Campus Ministry staff and the cooperation of the priests and staff at St. Paul Cathedral

helped make this a memorable event. We hope that our gift of this Advent performance will become an annual tradition that enriches the musical and spiritual life of the entire region.

And the Duquesne Jazz Ensemble will be performing at Dizzy's Club Coca Cola at Lincoln Center in New York City on February 13, 2006.

**How did the Ensemble land this date?**

It's a direct result of the talent and commitment of our Jazz faculty. Our Director of Jazz Studies, Mike Tomaro, is nationally known for his arranging and woodwind work, and Assistant Professor Sean Jones is the lead trumpet player in the Lincoln Center Jazz Orchestra under the leadership of trumpet icon Wynton Marsalis. Sean does a wonderful job of promoting Duquesne when he's out on the road with the Lincoln Center Jazz Orchestra. In 2006, Lincoln Center Jazz will be highlighting the contributions of America's great jazz cities, and the Duquesne entourage will represent Pittsburgh's legendary jazz tradition. We have all the ingredients to present a great show. We have a top-notch big band, a first-rate arranger in Mike, a great improviser and emissary in Sean and great soloists like Joe Negri and the members of Catch 22. We have already heard from a number of New York area alums that they plan on attending. In fact, we hope everyone who is able will check out this performance.

*For more information about the DU Jazz Ensemble at Lincoln Center, contact Bernie Krueger in alumni relations (krueger@duq.edu).*

**As you map out future plans and goals, what new directions do you envision for the Mary Pappert School of Music?**



The NASM accreditation process pointed out the need to conduct a systematic assessment of our alumni, and we have begun that process this semester. We are asking graduates from 1996 to 2005 to complete a brief questionnaire about their experiences at Duquesne. The data we gather will help us begin a planning process that will set our direction in the years from 2007 to 2012.

The Mary Pappert School of Music has many strong points we can build upon. Every degree program is excellent. Every student in our school is a capable performer, and the Duquesne ensembles are widely praised. We are at the forefront of music technology, and each member of our faculty is respected for scholarship as well as musicianship. Our sacred music and music therapy programs exemplify the University's commitment to community, and the strength of our music education pro-

gram guarantees that music teachers from Duquesne will continue to be among the best in the profession. What makes me most proud is that we do all this without losing sight of the University's ideal of service.

The public record of our highly successful alums, academic benchmarking methods and trusted sources tell us that we are a very, very good school of music. If we grow wisely, we can become an even better school of music. In our growth equation one of the missing variables is a high quality, on-campus performance space. To achieve that end, we will be seeking financial donations from faculty, staff, alumni and friends.

#### **Have you any other thoughts to share with the readers of Tempo?**

Yes, it is because we have excellent students, a committed staff, a talented

faculty and a supportive administration that the Mary Pappert School is a superb place to study music. We are also grateful to the members of Catch 22 for the accolades they won at their recent performance at the Smithsonian in Washington D.C. I should also thank our students for hosting Gateway Clipper River Cruise, a highly successful social event, our City Music Center for its role in hosting the National Guild Conference in Pittsburgh, and our Music Therapy faculty and students' leadership in hosting the Mid-Atlantic Regional Music Therapy Conference. We have many examples of excellence, but not enough room in Tempo to do justice to all of them. The best way to learn about the great things happening at the Mary Pappert School of Music is by visiting our Web site, [www.music.duq.edu](http://www.music.duq.edu)—and thanks to Tempo for helping me tell our story.

### **Pappert School's Jeffrey Turner wins Distinguished Service Award**

Jeffrey Turner, adjunct professor in the School of Music, has won the 2005 Distinguished Service Award presented jointly by the Pennsylvania/Delaware String Teachers Association (PADESTA) and the Pennsylvania School Orchestra Association (PSOA). Turner, adjunct professor of double bass in the Mary Pappert School of Music, is also a principal member of the Pittsburgh Symphony Orchestra and visiting professor at the Eastman School of Music. The PADESTA/PSOA award cites Turner's "extraordinary support for the advancement of the quality of string performing and teaching through his own performing, teaching, and leadership."

### **Duquesne Professor Receives Honorary Doctorate**

David Craighead, renowned organ performer and Mary Pappert School of Music professor, received an honorary doctorate from Duquesne University on May 7, 2005. The the doctoral citation noted his vast knowledge of organ music as well as his commitment to his students, deep spirituality and dedication to the mission of Duquesne. Professor Craighead recently donated his extensive collection of manuscripts, scores and recordings to Duquesne's Gumberg Library.

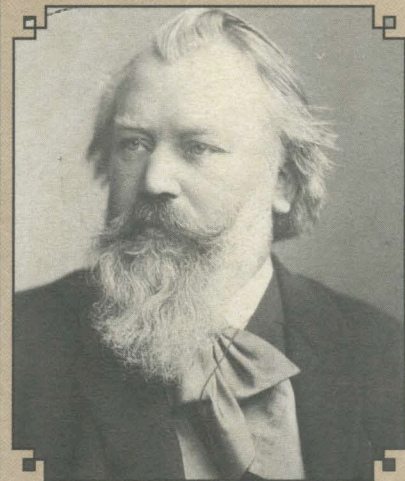


### **A Special Thanks**

The Mary Pappert School of Music thanks

**Fraternity  
MU PHI EPSILON**

for their service in support of  
*Brahms on the Bluff*





## Jazz Ensemble

*Nets Lincoln Center Date*

The Duquesne University Jazz Ensemble has won the honor of performing a musical salute to the city of Pittsburgh in Jazz at Lincoln Center's 2005–2006 concert season tribute to the great American cities of jazz.

Assistant Professor Sean Jones, director of the Jazz Ensemble and lead trumpeter of the Lincoln Center Jazz Orchestra, will perform with the student musicians on Monday, February 13, in Dizzy's Club Coca Cola, one of three Lincoln Center performance spaces devoted to jazz.



The Pittsburgh Festival is scheduled for February 13–19 in all three venues. Wynton Marsalis and the Lincoln Center Jazz Orchestra will perform a musical salute to Pittsburgh natives Billy Strayhorn, Art Blakey and Mary Lou Williams in the 1,200-seat Rose Theater, February 14–19, and the 45-seat Allen room will showcase the music of Stanley Turrentine, February 14–19.

Other featured cities in the series include Kansas City, New Orleans, Los Angeles, Detroit and Philadelphia. For more information about the event, contact the Office of Alumni Relations, 800-456-8338.

# U3 Festival

## *a Celebration of Diverse Styles*

The U3 Festival was a showcase of differences in contemporary music.

This biannual collaboration of the three Pittsburgh universities that have composition programs—Pitt, Carnegie Mellon and Duquesne—took place March 15–19, 2005, and according to David Stock, professor of composition, composer in residence and conductor of Duquesne's Contemporary Ensemble, this year's festival had something for every taste.

Unlike the first U3 (2003), no single concert in festival focused on the work of a lone composer. In fact the schedule offered music by five different composers on three of its four nighttime programs and works by four composers on the fourth night.

The concerts also presented a range of instrumentation, with works for voice, solo acoustic instruments, electronic instruments, chamber ensemble and symphony orchestra.

Stock points out that the U3 Festival shows how the new music landscape is changing.

There may have been a time when composers wrote for each other, Stock claims, but composers now are much more concerned with the experience of the audience. "Musical styles have changed," Stock said. "Contemporary music is more audience friendly."

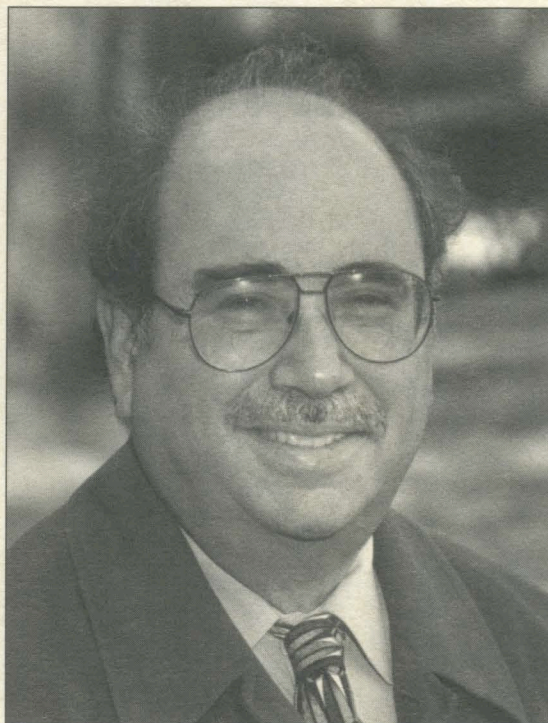
To underscore the point, Stock explained how one piece in the concert program, a composition of his for flute and piano, weaves together strands of Latin American musical styles that are quite

familiar, yet the whole remains a clearly contemporary work. Likewise, a work by the University of Pittsburgh's Matthew Rosenblum used hip-hop music for its inspiration.

Other highlights of this year's festival were a performance by the Duquesne Symphony Orchestra, under the direction of Sydney Harth, as well as works by three composers new to the U3 Festival, one of which was an electronic composition by the University of Pittsburgh's Roger Dannenberg, an internationally known researcher who investigates the musical potential of the human-computer interface.

The festival featured a world premiere by Lynn Purse, three excerpts from her opera "Out of the Air" based on the life of Lev Theremin, the Russian engineer and inventor of one the first electronic instruments, the theremin.

The next U3 Festival is scheduled for the spring of 2007.





# Music Out of the Box

*Maestro Harth Takes the Symphony Beyond Standard Repertoire*

The Duquesne University Symphony Orchestra under the direction of Maestro Sidney Harth, steered clear of the predictable this season with a series of rarely performed works and a stunning lineup of guest artists and faculty performers

Harth, the symphony's conductor and director of orchestral activities at the Mary Pappert School of Music, planned a season of performances to delight audiences as well as accomplish important educational goals.

Many of the works in the seven programs that make up the 2005–06 season represent fresh material for the student musicians as well, which is itself a challenge. Along with Bizet, Liszt and Strauss, concert programs will feature seldom-performed works by the likes of Cras, Juon, Gliere and Loeffler, composers who in their day explored various musical styles.

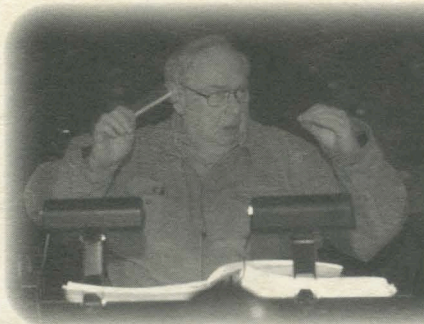
According to Harth, those new pieces are chosen to carefully build up the musical skills of the entire orchestra while giving soloists and various sections of the symphony their turn in the limelight.

Harth has a long resume in higher education as well as a distinguished career as conductor and concertmaster with major orchestras in the United States and soloist on stages around the world. Before joining the Duquesne faculty, Harth was the Andrew W. Mellon Professor of Music at Carnegie Mellon University and previously served as professor of violin at Yale University.

With that background, it comes as no surprise that for Harth helping young musicians hone their skills and creating superb performances go hand in hand.

At the April 11 Gala Benefit concert (see sidebar), world-renowned pianist Yefim Bronfman will perform a selected piano concerto. The program will also include the Pittsburgh premiere of David Stock's *A Little Miracle* with mezzo soprano soloist Elizabeth Shammash. The evening benefits a special violin scholarship in memory of the late Robert Harth.

Details of the event will be announced in January 2006. For more information, call 412.396.6043, or visit [www.music.duq.edu](http://www.music.duq.edu).



## Upcoming Concerts

### Sunday, February 12

(Broadcast Feb. 16 on WQED-FM, 89.3)

8 p.m., Carnegie Music Hall

Double Concerto, A. Vivaldi

Double Concerto, M. Arnold

Triple Concerto, A. Vivaldi

*Charles Stegeman, Rachel Stegeman,*

*Gwen Thompson, violin solos*

Symphony No. 3, R. Gliere

### Sunday, March 19

(Live Broadcast on WQED-FM)

8 p.m., Carnegie Music Hall

Les Preludes, F. Liszt

*Donald McKinney, conductor*

Grand Duo for violin and contrabass,

G. Bottesini

*Christopher Wu, violin*

*Jeffrey Turner, contrabass*

Plus selected encores

### Tuesday, April 11

8 p.m., Carnegie Music Hall

Gala Benefit Concert in memory of  
Robert Harth

*A Little Miracle, D. Stock*

*Elizabeth Shammash, mezzo soprano*

Second work TBA

Piano concerto TBA

*Yefim Bronfman, piano*





# Opera Workshop Earns Balkan Success

This past summer, Guenco Guechev, director of the Duquesne University Opera Workshop and chair of the Voice Department, led an entourage of students and faculty to Bulgaria, and the group returned with accolades and honors.

Among the group were students in Duquesne's Opera Workshop, of which two were invited to Bulgaria to compete in the annual Puldin summer opera competition in Plovdiv. Plovdiv has been home to the Puldin Operatic Summer Academy (POSA), an important international competition, since 2002.

A Bulgarian by birth and co-founder of POSA, Guechev has been the festival's artistic director since its inception. That connection notwithstanding, Guechev's students had to stand out just to be invited.

Guechev explained that POSA received more than 130 requests this past year to compete, mainly from European students, but only about a third of those who submitted requests received an invitation. Then, once on stage at POSA, these student performers had to impress a body of highly sophisticated judges in a grueling 10-day competition.

This year judges included international opera star Elena Zaremba, an acclaimed Russian mezzo soprano, and Jeffrey Gall, the first countertenor of the Metropolitan Opera, as well as numerous academics from Julliard and other renowned conservatories and schools of music.

Duquesne Opera Workshop soprano, Christina Piccardi, a graduate assistant in the Voice Department, was awarded first place overall in the competition.



Another of Guechev's Opera Workshop students, David Hidalgo, was the best tenor in the competition and won seventh place overall.

Piccardi, whom Guechev described as "born for the stage" sang the "Doll's Song" from Offenbach's *Tales of Hoffman*, an aria that required her to deliver a flawlessly evocative vocal performance while mimicking the gradually slowing motions of a mechanical doll.

Guechev claims coaching from Claudia Pinza, his colleague in the Voice Department who discovered Piccardi in a workshop in Bloomington, Indiana, brought her to Duquesne and helped her develop a voice and stage presence that is "soft, emotional and beautiful," played a major role in the success in Plovdiv.

The success of Piccardi and Hidalgo, along with the warm reception the festival audience gave the Opera Workshop's performance of Cimarosa's *Il matrimonio segreto*, made a memorable trip.

Guechev and his students were not the only musicians from Duquesne on the trip. Duquesne's faculty jazz guitar ensemble Catch 22, comprised of Guitar Department Chair Bill Purse and faculty members Ken Karsh, Mark Koch and Jeff Mangone, accompanied Guechev and the Opera Workshop students to Bulgaria and also performed in Plovdiv at a different venue.



Professor Guenco Guechev (center) and Opera Workshop students Devon Estes (in costume) and Elliot Roth relax backstage during the Puldin Opera Summer Academy in Bulgaria.



# Music From the Heart

## *School of Music Performances Brighten Meetings for Grandparents*

Twelve years ago, the Salvation Army in Pittsburgh started a support group for grandparents who find themselves raising children once again. Every other Friday from September to June, the grandparents meet at the Pittsburgh Salvation Army headquarters.

The God-Sent Grandparents program has been offering support and encouragement to local grandparents since 1993. Now, the group has 103 members and this past year, the lunchtime meeting included music.

Beginning in January 2005, students, alumni and faculty from the Mary Pappert School of Music have been visiting the God-Sent Grandparents group monthly to play music during their meetings. The School of Music's involvement with the program began

when Diane Clark, office assistant in the school, was looking for a volunteer opportunity for musicians. Students had just finished volunteering at Miller Academy, a school in Pittsburgh's Hill District neighborhood.

"I wanted to keep doing something like this because there was so much joy from it," said Clark.

She thought of a women's shelter, but discovered that with children in school, the shelter would be virtually empty during the day. She volunteers with the Salvation Army and thought students could play music for homeless families, but once again, realized that the children would be in school during the day. Her contact at the Salvation Army suggested the God-Sent Grandparents Program.

"This is something for them, for their hearts, to say, 'You're wonderful – you took this on, you're surviving and you're raising good kids,'" said Clark.

"They're there to bring a different kind of relief – 45 minutes of music that they (the grandparents) can't afford," said Fran Lewis, supervisor of social services at the Salvation Army and also director of God-Sent Grandparents. "They don't have the money to go out and hear this kind of music, to smile, tap their feet, to sing along."

The students view their visits to the Salvation Army each month as any other performance and take a lot of time preparing the type of music that will be played with the audience in mind.

The music has not only been a welcome addition to the group's meetings, but also something to enhance their overall well-being.

So far, the grandparents have heard jazz and popular songs from the middle part of the 20th century, in addition to tango. One of the grandparents enjoyed the music and had a request, "I'd like to get over there and get them to play Autumn in New York," she said.

Clark retired in July, but will volunteer to coordinate the Music School/Salvation Army partnership for the next year because both sides have found that music brings people together and touches them on a personal level.

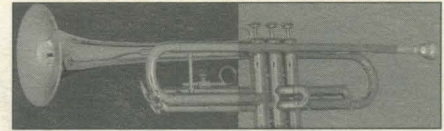
And, students have found yet another way to put the words of the Duquesne University Mission into action.

"Students give with their hearts," said Clark. "But, they have gotten back even more than what they gave."





# Straight Ahead



Duquesne's Jazz Studies Department is stepping into the national spotlight

Under the Jazz Studies Department's former chair, John "Doc" Wilson, Jazz Studies at Duquesne went from obscurity to distinction.

Today its alumni are teaching in high schools and colleges across the country as well as making music in recording sessions in Los Angeles or club dates in New York and Las Vegas, and the program has a strong national reputation among musicians and educators.

Duquesne created one of the first programs of its kind in the region, and Wilson brought impeccable knowledge, proficiency and credibility to the task of getting it off the ground. Those qualities along with the hard work of the faculty, students and alumni of the School of Music in the first three decades of the program's existence have positioned it well, but changes are in the offing that will make it even stronger.

"We are very pleased that demand for the big band, combo, arranging and jazz history courses is strong, and we also are proud of the fact jazz enriches the entire curriculum," said Dean Edward Kocher. "In fact classes in jazz and non-Western music are part of every music student's experience at Duquesne."

Continued growth in the Jazz Studies Department will attract more qualified music students who are interested in a jazz concentration, and it may be possible to re-establish an undergraduate jazz degree and perhaps add a graduate program.

Mike Tomaro, M'80, chair of the Jazz Studies Department, is equally confident about the program's future.

Tomaro, who returned to Duquesne after an 18-year hitch with the United

States Army's Jazz and Blues Band and two years directing the jazz studies program at George Mason University, points out that it will also be essential to continue to attract talented professors. "Our department is the largest in the area, and the faculty is a great mix of local jazz players as well as internationally known artists," Tomaro said.

Tomaro and Kocher expect the Jazz Studies Department to gain wider attention through performances and recordings, and both point to the newly hired Jazz Ensemble Director Sean Jones to set the pace for heightened visibility.

Jones brings a superb resume. The 26-year-old native of Warren, Ohio, has been playing trumpet since fifth grade and has earned a master's degree in trumpet from Rutgers University. He has also won numerous awards, including the Downbeat 2000 Jazz on Campus Award and the Downbeat Notable Performance Award 2001.

Jones is also a permanent member of New York's Lincoln Center Jazz Orchestra, where he holds the lead trumpet job. That 15-member band, under the direction of Wynton Marsalis, has a busy performing and recording schedule, including concerts in Africa and Latin America in the upcoming season, along with numerous Lincoln Center performances.

In addition, he has been busy recording. Jones is a sought-after accompanist, and his first CD as a leader, *Eternal Journey*, on Mack Avenue Records, drew popular and critical praise. *Gemini*, his second CD, released in June 2005, is also getting jazz fans' attention.

Jones, who was artist-in-residence at the School of Music for a year before begin-

ning full-time in the 2004 fall semester, instructs big band classes and directs the Jazz Workshop and Jazz Ensemble. He also works with the small jazz combo program and gives individual lessons. "When you're young, you can work hard," Jones said. "For me it's a 24-hour-a-day job."

Musical diversity—being able to turn out graduates able to play in a number of different styles—is one of Duquesne's real strengths, according to Jones. "In today's music climate, you won't make it if you have a narrow focus."

"We offer what I feel is a comprehensive jazz experience," Tomaro added. "Our course offerings teach skills that enable the students to survive in the real world, and our classes and ensembles look backward and forward for our inspiration."

"The ultimate goal, which I stated when I returned to Duquesne University eight years ago, is to bring the level of the jazz department up to that of the major jazz performance schools in the country," Tomaro said.

Stepping into the national spotlight is not just a dream, says Kocher.

"We have a superb group of adjunct professors from Pittsburgh's legendary jazz community. When we look at the great jazz tradition in Pittsburgh, the vital role of DUQ in finding new audiences for jazz, the legacy of John Wilson, the continuity of Mike Tomaro and the promise of Sean Jones, we have a great feeling about the future of jazz at Duquesne University."





# Making a Book Talk

Ann Labounsky, chair of the School of Music's Organ and Sacred Music departments, spent years writing *Jean Langlais: The Man and His Music*, so naturally she was thrilled when the book was published.

It was also gratifying to learn that the Library of Congress, through its National Library Service for the Blind and Physically Handicapped, selected the book for national distribution on audiotape.

*Jean Langlais: The Man and His Music* is an apt book for blind readers. Part scholarly essay and part inspirational biography, the work chronicles the life story of a poor French boy, blind from the age of three, whose handicap was no obstacle to his dedication and talent. Langlais was not only an organist of surpassing virtuosity, his large body of sacred compositions—an opus for organ second only to Bach—places him among the masters of modern music.

But for many blind musicians the book will be more than an inspirational story.

According John Hanson, head of the Music Section of the National Library Service for the Blind and Physically Handicapped, reading material for blind library patrons varies as widely as material for the reading public in general. The books' other merits, Hanson claims, also make it an important addition to the National Library Service's offerings.

"Many of our music patrons have a particular interest, not only in the broad sense of significant music accomplishments by a blind person, but many will want to read or play his music, the actual scores, some of which we have transcribed into Braille music," Hanson said. Therefore, for blind musicians the book will become an important tool for obtaining a deeper appreciation and understanding the compositions of Langlais.



Ann Labounsky holds a photo of the blind French organ virtuoso, Jean Langlais, her teacher and the subject of her book.

Hanson also thinks the work will be especially useful for blind music students and music teachers. "One of the appendices of Professor Labounsky's work reproduces an otherwise unavailable essay by Langlais on how to teach blind students," Hanson said. "Since we serve blind music students and blind teachers of music, this essay obviously has multiple virtues."

For Labounsky, making those recordings is the capstone of a decades-long project that began when she met Jean Langlais more than forty years ago. In Paris on a Fulbright scholarship to study organ, her teacher, Andre Marchal, suggested that she study with Langlais to hone her improvisational skills.

"Langlais was a wonderful teacher," Labounsky recalled. "He had the most amazing ear. If you made the slightest mistake, he knew it, yet he was so encouraging." Under the guidance of Langlais, she began a serious study of improvisation, and in 1962, when Langlais embarked on an extended tour

of the United States, Labounsky served as his guide.

In 1973, shortly after Labounsky began teaching full-time at Duquesne, Langlais picked her to be his biographer, and she began the painstaking task of compiling the facts, reminiscences and impressions from which the book would emerge. In the mid-1980s, during a sabbatical, Labounsky conducted interviews almost daily to fill in gaps in her information about Langlais.

At the same time, she set out to master his compositions, and in 2003, Labounsky became the first artist to record the complete works of Langlais, enough music to fill some 25 CDs.

Labounsky's recordings of Langlais's music are available from the Musical Heritage Society. Her book, *Jean Langlais: The Man and His Music*, published by Amadeus Press, is available at the University Bookstore, as well as national retailers.

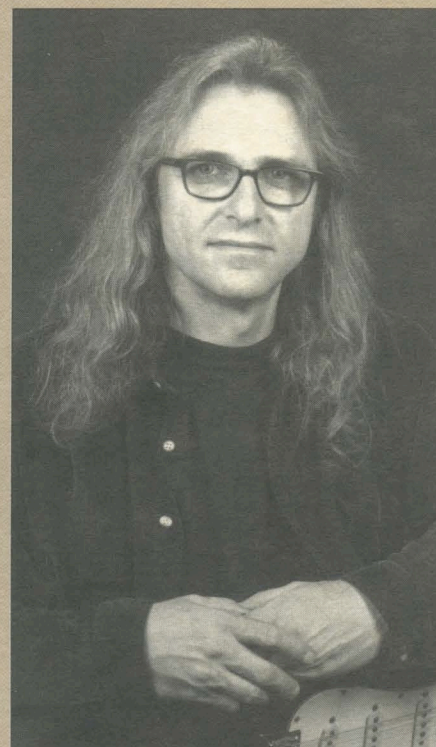


## Mary Pappert School of Music Honors Guitarist/Producer Steve Dudas with *Guitar Legends Award*

Los Angeles-based guitarist, producer and songwriter Steve Dudas came home to Pittsburgh the week of July 25 to receive a special achievement award, serve as a clinician at Duquesne's 19th Annual Guitar and Bass Workshop and relive old times.

Dudas, a Swissvale native, credits his time rocking Pittsburgh's club scene as the springboard to his career, which has included writing songs that have appeared on albums by Ozzy Osbourne, Aerosmith, Ringo Starr, Alice Cooper, the Eagles' Timothy Schmidt and many others. In fact, Mark Hudson of the Hudson Brothers along with Starr, Aerosmith's Steven Tyler and Osbourne created a personalized testimonial DVD for the award ceremony.

Dudas co-wrote Aerosmith's title track *Just Push Play* with Tyler and played guitar and arranged nine cover songs for Osbourne's box set *Prince of Darkness*, which was released in March 2005. He is a member of Starr's band The Roundheads, co-writing and playing on Starr's last five albums, including *Choose Love*, released in June 2005.



Dudas taught at the university's guitar and bass workshop July 23–29, during which time he was honored with Duquesne's Pittsburgh Guitar Legends Award. Pittsburgh rocker B.E. Taylor attended the presentation and participated in the event's jam session along with Seymour Duncan and Mark Koch, director of the guitar workshop.

**Mark Your Calendar: April 30, 2006**

## A Musical Tribute to Nestor Koval



**3 p.m.**

**Reception following performance**

**PNC Recital Hall**

**Duquesne University**

This musical tribute is a special opportunity to celebrate the life and work of Nestor Koval, a member of the School of Music faculty from 1964 until 1989, who passed away December 23, 1998, in St. Petersburg, Florida.

Koval was known for his disciplined approach to teaching clarinet and for starting the saxophone program at Duquesne. Born in 1928 in Pittsburgh, Koval earned praise at an early age playing the clarinet on *Starlets on Parade*, a local radio broadcast on

KDKA. After graduation from Carrick High School, he studied with Professor Delecluse at the Paris Conservatory, where he earned the first prize. Many of his former students occupy leadership positions in the music industry.

Join the many students and colleagues of Nestor Koval as we gather to reminisce and honor this gifted teacher, musician and friend.

Contact Ginny Fisher, 412.396.6080, or [www.music.duq.edu](http://www.music.duq.edu) for details about this special event.



# Fanfare for the *Trumpeter*

## *A Musical Tribute to Dr. John Wilson*

Nearly 200 of John Wilson's fans gathered in the Duquesne Ballroom last January to show the former director of the Department of Jazz Studies in the School of Music how much they appreciate him.

Wilson, who taught at Duquesne for over three decades, and his teaching and playing have influenced hundreds of student—as well as professional—musicians.

Duquesne's Alumni Relations office arranged the event, with DUQ's Tony Mowod serving as master of ceremonies. Along with cocktails and dinner, guests enjoyed performances from Who's Who of the Pittsburgh jazz scene, as well as the Duquesne University Jazz Ensemble.

Special guests came from all points, including tenor saxophonist Don Aliquo, Jr., who traveled from Nashville; alto player Keith Bishop who flew in from Los Angeles; and tenor saxophonist Rick Torcaso who came from Las Vegas.

*"He makes it easy and fun to play jazz."*

Former student Melville Robinson, now of Dallas, Texas, feels lucky to have had a Wilson as a teacher, not simply for his expertise, but for striking the right balance of structure and license. "He was willing to let the guys blow," Robinson said. "He gave you freedom but he told you where the chalk lines were."



Professional musicians with whom Wilson played were as ready with praise as his former students.

Pianist Frank Cunimondo had praise for Wilson's ability to lead professionals as well as students. "Ever since I first met John—since 1972—he's been a real inspiration to me," Cunimondo remarked.

Trombonist Joe Dallas agreed and claimed that even when he plays among professionals Wilson's knack for teaching comes across. "John has taught us all about jazz with his playing, writing and arranging," said Dallas, a member of one of the first combos Wilson played club dates with in Pittsburgh. "He makes it easy and fun to play jazz."

Bandleader Chuck Spatafore credits Wilson's ear and imagination for making him an outstanding performer. "He picks out chords that other people don't find."

That knack for imagining music, according to Tony Mowod, executive producer

*"He's one of the greatest arrangers in the country today..."*

and DUQ radio host, separates Wilson from the pack of jazz arrangers. "He's one of the greatest arrangers in the country today, whether for small groups or big bands," Mowod said.

Pittsburgh jazz guitar legend Joe Negri agreed. "He's a consummate artist," Negri said. "I'd put his arranging on par with anybody's."

Wilson is not retiring. He plans to continue teaching and wants to devote more time to composing. "I'm doing a lot of writing and doing it better than ever," Wilson said. "I think I finally got it right."



## Stephen Pollock Records Debut Solo CD with guest artist Branford Marsalis

Stephen Pollock, saxophone instructor at the Mary Pappert School of Music and founder of the New Century Saxophone Quartet, recently recorded *So Near, So Far*, his debut solo CD. A collection of love songs, tangos and original works accompanied by strings and piano, *So Near, So Far* includes performances by special guest artists the New Century Saxophone Quartet, The Alexander String Quartet, John Patitucci on bass guitar and Duquesne's Vahan Sargsyan on piano. Branford and Delfeayo Marsalis produced the CD for Alanna Records, and it features a duet with Pollock on tenor saxophone and Branford Marsalis on soprano. *So Near, So Far* is available at music retailers Tower Records, Barnes & Noble and Borders, or online through [alannarecords.com](http://alannarecords.com) or [amazon.com](http://amazon.com).

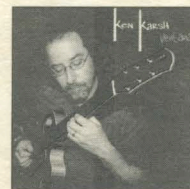


## Carnegie Hall 'Links' Elementary Students with Duquesne Symphony

More than 1,400 area elementary students from Catholic schools in the Diocese of Pittsburgh were the audience as well as the music makers in a special interactive orchestra concert. The project, called d Communities LinkUP!, is a collaboration of the Duquesne University Symphony Orchestra and Carnegie Hall's Weill Music Institute (WMI) of New York City. Duquesne is one of only 10 schools nationwide, and the only school in Pennsylvania, selected to participate in the program.

## Post-Gazette Praises New CD by Ken Karsh

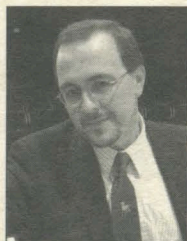
Ken Karsh, adjunct professor of guitar in the Mary Pappert School of Music, earned four out of five stars from Post-Gazette music critic Bob Protzman for his CD, *Ventana*. Jazz Studies Department faculty members Brian Stahurski, Roger Humphries and Dwayne Dolphin play on the CD, and the Guitar Department's Bill Purse co-produced the recording.



*Ventana* is released by Alanna Records and available at Tower Records, Barnes & Noble Bookstores and Borders Books and Music, or online through [alannarecords.com](http://alannarecords.com) or [amazon.com](http://amazon.com).

## DU Alum Tom Roberts Makes Music for "Aviator" Soundtrack

"The Aviator," a recent film biography of Howard Hughes, starring Leonardo DiCaprio and directed by Martin Scorsese, showcases the arranging and piano playing of Tom Roberts (M'84). Roberts is a member of Vince Giordano's Nighthawks, the orchestra that performs several numbers on soundtrack.



## SMOKEY JOE'S CAFÉ

Friday, January 13 and Saturday, January 14

A benefit performance for the Mary Pappert School of Music



A celebration of  
Leiber and Stoller—rock and roll's  
legendary songwriters...

8 p.m.

Performance, Duquesne Union Ballroom

10-12 p.m.

Oldies Dance, Duquesne Union Ballroom

January 14, 2 p.m.  
Special Matinee Performance

\$35 - evening performances with dance

\$25 - students/seniors

\$20 - matinee show only

\$15 - students/seniors

A portion of each ticket is tax deductible.

Performed by the students of the Mary Pappert School of Music with special appearances by faculty members Christine Jordanoff and Maureen Budway.

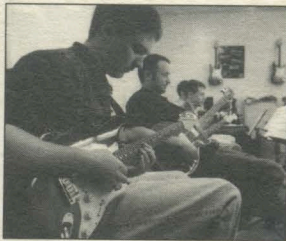
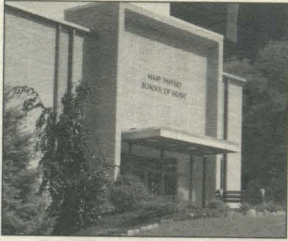
For information:  
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## *The Mary Pappert School of Music* **Recent Highlights**

Hillman Distinguished Professor of Piano David Allen Wehr thrilled audiences with a demanding two-year series of concerts showcasing Beethoven's complete piano sonatas.

Maestro Sidney Harth led the Duquesne Symphony Orchestra to new heights in a series of acclaimed live broadcasts on WQED-FM.

Duquesne Choral organizations celebrated the Advent season with *O Come All Ye Faithful*, an uplifting concert that combined choral and instrumental music with readings.

Alumni from across the nation returned to campus to perform in a musical tribute to John "Doc" Wilson, acclaimed trumpeter, arranger and first chair of Jazz Studies.

Opera Workshop students captivated audiences at the 2005 international opera festival in Stara Zagora, Bulgaria, with a performance of Cimarosa's *Il matrimonio segreto*.

Professors David Stock, David Cutler, Lynn Purse and Eliyahu Tamar garnered accolades for U3, a unique contemporary music festival.

In annual summer workshops, Guitar Department faculty instructed music teachers across the nation, who in turn will teach the guitar to thousands of their students.

Dr. Robert Cameron and the Duquesne Wind Symphony delivered a stirring keynote performance at the annual conference of the New York State Band Directors Association.

The Music Education Department and Symphony Orchestra enthralled an audience of more than 1,300 local elementary students in one of Carnegie Hall's Communities Link Up! concerts.

Students and faculty volunteers performed for the Salvation Army's "God Sent Grandparents" program.

The Classical Guitar Program produced a heart-warming recital in honor of classical guitarist Aaron Shearer.

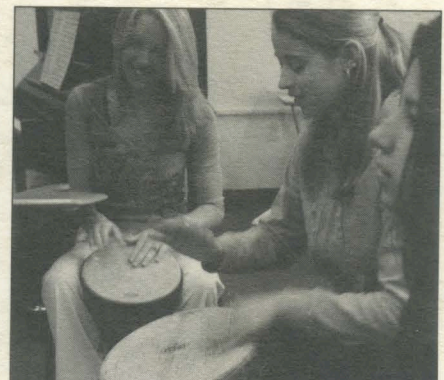
Music alumni paid an uplifting concert tribute to Professor David Craighead, an internationally recognized master of organ performance and sacred music.

## **Wind Symphony Performs Conference Keynote**

In March 2005, the Duquesne University Wind Symphony delivered the keynote performance at the annual Conference of the New York State Band Directors Association. The performance drew prolonged applause as well as lavish praise from the audience, which was made up mostly of band directors. Dr. Robert Cameron conducted the Wind Symphony and was assisted by Associate Conductor Donald McKinney and Donald Hunsberger, the legendary conductor emeritus of the Eastman Wind Ensemble. A recording of the performance is available from Mark Custom Recording Service, Inc., 716-759-2600.

## **Music Therapy Conference Slated for Pittsburgh**

The annual conference of the Mid-Atlantic Regional Chapter of the American Music Therapy Association will be held at the Omni Hotel in Pittsburgh, March 22-25, 2006. The keynote speaker will be Dr. Cheryl Dileo of Temple University. Sr. Donna Marie Beck, Ph.D., professor and chair of the Music Therapy Department in the Mary Pappert School of Music looks forward to meeting former students of the program and colleagues at the event. For conference information, contact Susie Knechtel at 412-370-0181 or [suziek777@earthlink.net](mailto:suziek777@earthlink.net).







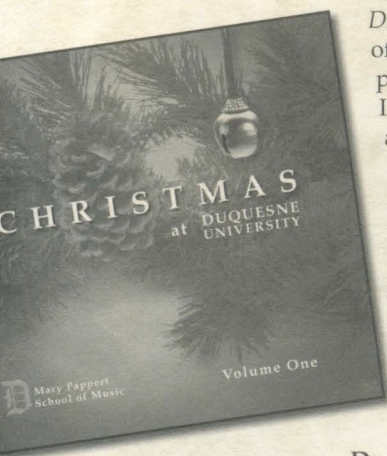
## Bring Home Duquesne for the Holidays!

The first recording of its kind, *Christmas at Duquesne Vol. 1* shares the abundant talent of faculty and students of the Mary Pappert School of Music, and special guests. Inspired by frequent requests from alumni and friends, this unique compilation features the diverse artistry of numerous musicians.

The compact disc is \$10 plus \$2 shipping and handling. Limited quantities are available, so reserve your copy now. Visit the music school or the Duquesne Union Bookstore, or send check or money order to:

**Duquesne University**  
**Mary Pappert School of Music**  
**Kathy Ingold, Assistant to the Dean**  
**600 Forbes Avenue • Pittsburgh, PA 15282**

*Make checks payable to: Duquesne University.  
All proceeds benefit students of the Mary Pappert  
School of Music.*



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